

Black Sabbath

Words and Music by
Frank Iommi, Terence Butler,
William Ward and John Osbourne

Intro

Moderate Rock ♩ = 58

G5 N.C. G5 N.C. G5 N.C.

Gtr. 1 tr tr

T
A
B

0 5 (4 5) 4 (4) 0 5 4 (4) x 0 5 (4 5) 4 (4) x x x

G5 N.C. N.C. Rhy. Fig. 1 (end Rhy. Fig. 1)

To Coda

0 5 4 5 4 5 4 5 4

Verse

w/Rhy. Fig. 1 (6 times)

Fig - ure in black ___ which points _ at me, ___
Big ___ black shape ___ with eyes ___ of fire, ___

turn 'round quick and start to run. ___
tell - ing peo - ple their ___ de - sire. ___

1.

Find out I'm ___ the cho - sen one, ___ yeah. ___
Sa - tan's sit - ting there; _ he's smil -

2.

ing. ___ Watch - es those flames ___

D.C. al Coda

get high - er and high - er. Oh no, ___ no, please God, help me.

Coda

Bridge
N.C.
12/8 feel

G5

G

ritard

P.M.

P.M.

Gtr.2

Rhy. Fig. 2

(end Rhy. Fig. 2)

P.M.

P.M.

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

w/Rhy. Fig. 2 & 2A (16 times)

Is it the ____ end ____ my ____ friend? ____

Sa - tan's come a - round ____ the bend. ____

Peo - ple run - nin' ____ 'cause ____ they're scared. ____

You

peo - ple bet - ter _ go _ and _ be - ware. _ No, _ no, _ please, _ no. _

Interlude

Gr. 1 G5 G5/F G5/E G5/Eb

Gr. 2 G Bb6 G Bb6

Rhy. Fig. 3 (end Rhy. Fig. 3)

Guitar Solo

w/Rhy. Fig. 3 (11 times)

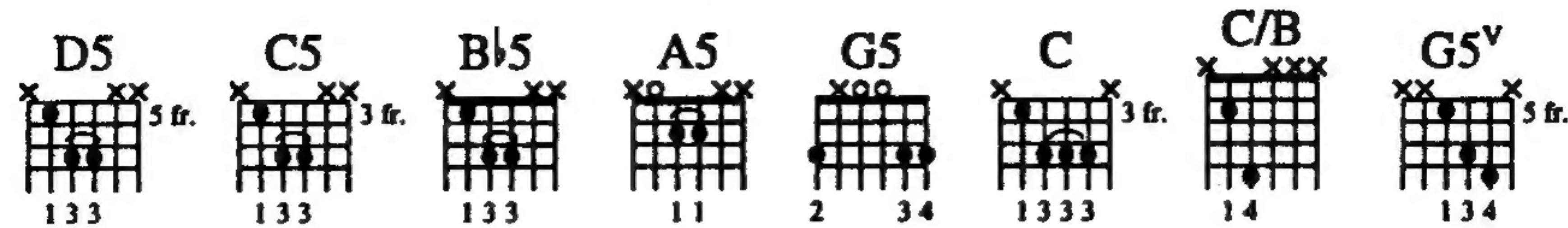
Gr. 1 G Bb6 G Bb6

Gr. 2 G Bb6 8va G Bb6

Gr. 3 G Bb6 G

Bark At The Moon

Words and Music by Ozzy Osbourne



Intro

Moderate Rock ♩ = 144

w/Fill 1 (3rd time only)

G5 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7(no 3rd) N.C.

f (distortion) Gr. 1 P.M. P.M. P.M. P.M. P.M.

1/4

T 8 10 10 10 8
A 7 9 9 9 9
B 5 7 7 7 7

G5 N.C. G5 N.C. G5 N.C. F(14) N.C. F(14) N.C. F(14) N.C. G5 A5 N.C. A5 N.C. A5 N.C.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 7 7 10 10 10 8 10 10 10
5 5 5 9 9 9 7 7 7 7
0 0 0 0 0 0 0 0 0 0

A7(no 3rd) N.C. A7(no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.

P.M. P.M. P.M. P.M. P.M. P.M.

1/4

8 8 8 7 7 7
9 9 9 5 5 5
0 0 0 0 0 0

8va

Fill 1 Gr. 2

T 17 17 17 17 17 1
A
B

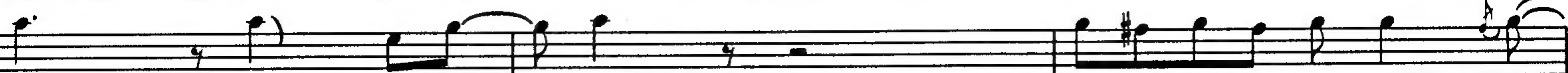
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Verse

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7 (no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.



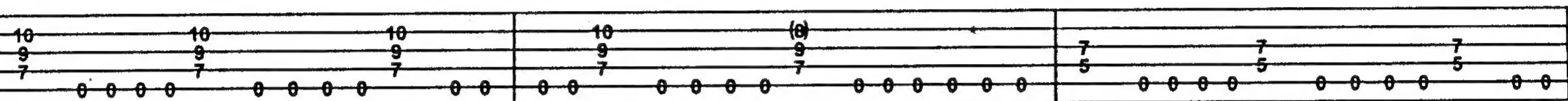
1. Screams break the si - lence. Wak - ing from the dead of night. _
 2. Years spent in tor - ment. Bur - ied in a name - less grave. _
 3. Howl - ing his shad - ows. Liv - ing in a lu - nar spell. _

Rhy. Fig. 1

(end Rhy. Fig. 1)



P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

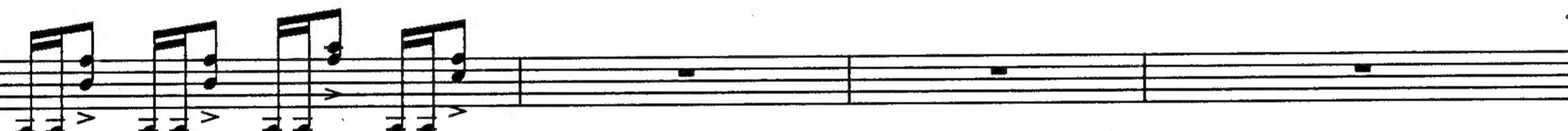


w/Rhy. Fig. 1

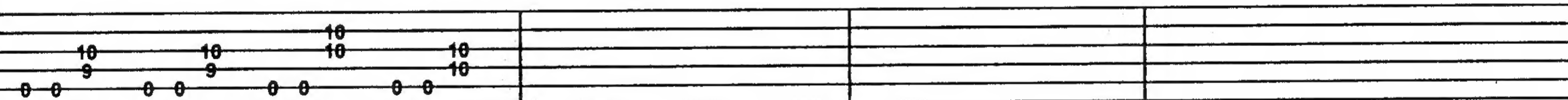
F(4) N.C. F(4) N.C. F N.C. F5 A5 N.C. A5 N.C. A5 N.C. A5 N.C. A7 (no 3rd) N.C. G5 N.C. G5 N.C. G5 N.C.



Venge - ance is boil - ing. His re - turn to kill the light. _
 Now he has ris - en. Mir - a - cles would have to save. _
 He finds his heav - en spew - ing from the mouth of hell. _

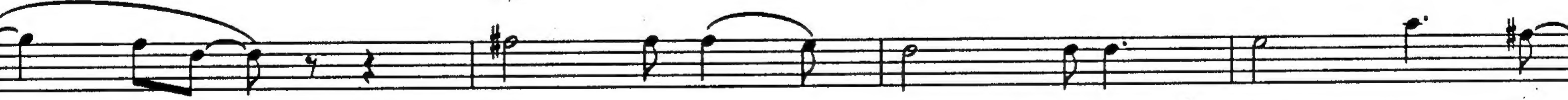


P.M. P.M. P.M.

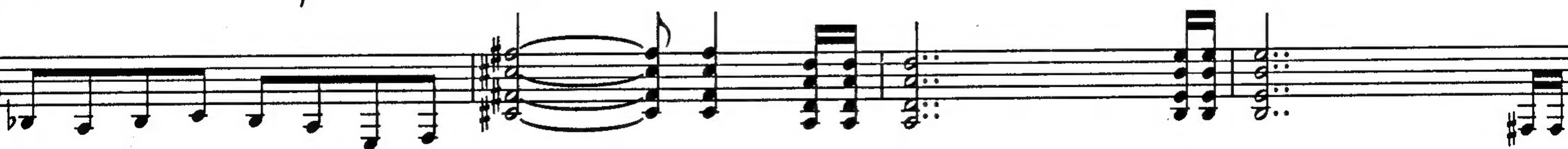


Chorus

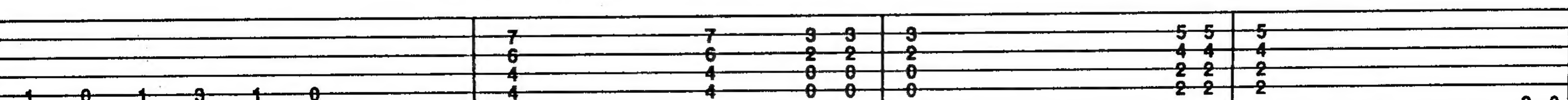
F#5 D5 E5 N.C.



1. Then when he's found who he's look - ing for. _
 2.,3. Those that the beast is look - ing for. _



P.M.



w/Fill 2 (2nd time)
w/Fill 3 (3rd time)

F#5

D5

E5

Lis - ten - ing _____ all and you'll hear _____ him
Lis - ten - ing all and you'll hear _____ him

Interlude

A5 N.C. Am7 D5/A G N.C.

G F

bark at the moon. _____
bark at the moon. _____

Hey, _____
Hey, _____

Rhy. Fig. 2

P.M. ...

P.M. ...

* 3rd time play Fill 4 simile

Em

A5 N.C.

Am7 D5/A

G

N.C.

yeah, bark at the moon. _____
yeah, bark at the moon. _____

P.M. ...

P.M. ...

Fill 2

Gtr. 1

P.M. ...

T
A
B

Fill 3

Gtr. 1

P.M. ...

T
A
B

Fill 4

Gtr. 2

dive w/bar

T
A
B

Bridge
w/half time feel

To Coda ♪

G F

Em

E5

F5

N.C.

E5

Hey, _____ yeah,

bark at the moon. _____

They cast and

(end Rhy. Fig. 2)

Rhy. Fig. 3

8va.
P.H.

loco

P.M.

P.H.

F5

N.C.

G5

E5

bur - ied him, the long - est _____ shame. _____

8va
P.H.

loco

(end Rhy. Fig. 3)

P.M.

dive w/bar

P.H.
-1 1/2

dive w/bar

w/Rhy. Fig. 3 (twice) (play simile)

F5 N.C.

E5

F5 N.C.

G5

E5

And though his time is so have gone, _____

gone. _____

F5 N.C.

E5

F5 N.C.

G5

E5

An emp - ty burn - ing hell un - ho - ly _____ one. _____

F5

E5

D5

C5

B \flat 5

B \flat sus4 B \flat

(B \flat sus2)

But he's re - turned to prove them wrong. _____

So wrong. _____

let ring

Guitar Solo

Back to double time feel

C5

C

Csus2

Rhy. Fig. 4
Gtr. 1

D5

C5

Ooh yeah, ba - by.

Gtr. 2

(Gtr. 1 cont. in slashes)

P.H. ---

let ring

f (distortion)

1/2

full

P.H. ---

full

D5

C5

B \flat 5

(end Rhy. Fig. 4)

15ma. ---

P.H. ---

loco

1/2

P.H. ---

full

A5

G5

A5

8va

full

full

D5

w/Rhy. Fig. 4

8va

C5

15ma. ---

P.H. ---

P.H. ---

Sounding: A

D5

loco

15ma. ---

P.H. ---

loco

C5

B \flat 5

full

full

full

full

P.H. ---

Sounding: A

B \flat 5 C5 D5

10 0 10 12 10 10 12 10 10 12 12 10 12 12

B \flat 5

P.M. full

6 5 6 0 5 6 0 5 0 5 0 5 7 0 5 7 5 5 7 5 0

C

P.M. full

0 6 0 10 7 0 10 7 10 7 10 7 0 7 0 10 7 10 7 9 10 9 10 0 0 0

A5 B \flat 5

8va

7 10 7 0 10 7 0 10 7 10 7 0 10 0 10 7 9 7 9 10 0 10 0 10 11 10 11 0 10 10/12

C/B C

8va D. S. al Coda G5V

13 12 10 13 11 10 12 13/15 13 12 11 15 13 15 12 15 16 15 13 12 15 13 15 12 13 15 10 16 15 10 17 15 17 10 15

Interlude

Coda w/Rhy. Fig. 2 (play simile)

A5 N.C. Am7 D5/A G N.C.

G F Em

Oh _____ yeah, _____ bark at the

A5 N.C. Am7 D5/A G N.C.

G F Em E5

moon.

Ow! _____

A5 N.C. Am7 D5/A G N.C.

Gr. 2

G F Em

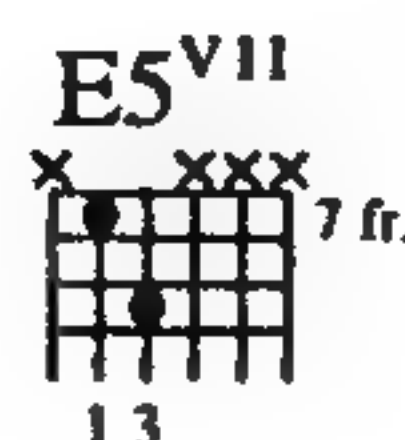
A5 N.C. Am7 D5/A G N.C. D5/A

A5

Gr. 1

Crazy Babies

Words and Music by Ozzy Osbourne, Robert Daisley, Zakk Wylde and Randy Castillo



Tune down 1/2 step:

⑥ = E♭ ③ = G♭


$$\textcircled{5} = A \downarrow \quad \textcircled{2} = B \downarrow$$

④ = D \flat ① = E \flat

Intro

Moderate rock ♩ = 125

Intro
Moderate rock ♩ = 125



Gtrs. 1 & 2

T
A
B

***Fundamental tone and overtone of 5th sounded together.**

E5 A5 E5 A5 E5 A5

Cra - zy

Verse

w/ rhy. Fig. 1 (1 1/2 times)

E5 Em7 B5 A5 E5 A5 E5 A5

ba - bies. 1. Cra - zy ba - bies

(end Rhy. Fig. 1) 2. When they were born they were
P.H.----- 3. No use talk - ing 'bout

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a piano and features a complex, non-linear narrative structure. The music is composed of several staves, with the top staff being the most prominent. The notation includes various musical symbols, such as notes, rests, and dynamic markings. The score is divided into sections, with the first section labeled "P.M." and the second section labeled "P.H.". The music is written in a style that suggests a sense of time and place, with the use of a piano and the title "The Girl on the Train" indicating a narrative context. The score is a musical representation of the novel's themes, including memory, time, and the relationship between the characters.

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E5 A5 E5 A5 E5 D5 A5
 w/Rhy. Fill 1 (2nd time)
 Fly - ing high a - bove the world be - low, they'd bet - ter come down soon — or ev - ery -
 Cra - zy ba - bies in a world of their own, I am a cra - zy babe you'd bet - ter
 just the re - sult of our so - ci - e - ty, so frus - tra - ted just like

Pre - Chorus

D5 A5 D5 E N.C.(E5)

one will know, ___ just why. ___ 1,3. No - bod - y's gon - na change them, ___ change them, ___
leave me a - lone, ___ to - night. ___ 2. No - bod - y's gon - na change me, ___ change me, ___
you and me, ___ that's right. ___

3rd time play simile

P.M. P.H.

Rhy. Fill 1

Gtrs. 1 & 2

P.M. - 4

P.M. - 4

P.M. - 4

T

A

B

steady gliss.

pick slide

Gtrs. 1 & 2

P.M. ...

* bass plays E

Guitar Solo

Rhy. Fig. 2

A5 E5 B5 A5 E5

Gtrs. 1 & 2 Gtrs. 5 & 6

P.M. let ring cont in slashes f(distortion) P.H.

15ma.

1/4

0 0 0 2 4 7 9 7 9

⑥ open E E5 (type 2) B5 A5 ⑥ open E E5_{vii}

P.M. P.M. P.M. P.M.

P.H. P.H.

5

full P.H. P.H.

11 9 11 9 11 12 (12) 12

5 7 5 5 7 4 7 7 5

B5 A5 D5 D.C. al Coda

P.M. P.M. P.M.

P.H. P.H.

full 1/2 full

7 7 (7) 5 (5) 2 5 2 5 2 5 2

steady gliss. pick slide

CODA

D5 C5 A5 A7 D5 C5

(spoken:) Talk that talk.

15 14 14

7 5 2 7 5

7 5 2 7 5

5 5 0 5 5

Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Medium Rock ♫ = 136

Medium Rock ♩ = 136

F#5 A5 E5 F#5 D5 E5 F#5

f let ring ----

TAB

Handwritten musical score for guitar, featuring a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 12/8 time signature. It includes a melodic line with triplets, slurs, and various chord markings above it: (F#5), (D5), (E5), (F#5), (A5), and (E5). The bass staff shows a rhythmic pattern with slurs and markings like 'P.H.', 'full', and '(x)'. There are also some handwritten notes like '8va' and 'loco'.

Pitch: C#

* set volume of lead pick up to "10" and rhythm pick-up to "0" and flick switch in specified rhythm.

Pitch: C

to "0" and flick switch in specified rhythm.

1. (F#m)

(F#5) (D5) (E5) (F#m) (A) (E)

bend neck 1/2

pick slides (flanger off)

(0) (0) (0)

2 2 2 2 4 2 2 5 4 5 2 5 4 0 2 2 2 2 4 5 4 2

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff features a melodic line with eighth and sixteenth notes, and a chord diagram above it showing (D), (E), 2. (F#m), D, E, A, and E/A. The bass staff has a simple bass line with eighth and sixteenth notes, and a chord diagram above it showing (D), (E), 2. (F#m), D, E, A, and E/A. The second system shows the guitar and bass staves with tablature. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef. The guitar staff features a melodic line with eighth and sixteenth notes, and a chord diagram above it showing (D), (E), 2. (F#m), D, E, A, and E/A. The bass staff has a simple bass line with eighth and sixteenth notes, and a chord diagram above it showing (D), (E), 2. (F#m), D, E, A, and E/A.

D/A A E/A D/A A

P.M. --- P.M. --- P.M. --- P.M. ---

Verse A E/A D/A A E/A

1. Cra - zy. but that's how it goes. _____
 2. Lis - tened to preach - ers, I've lis - tened to fools, _____
 3. Heirs of a cold war, that's what we've be - come. _____

P.M. --- P.M. --- P.M. --- P.M. ---

play Fill 1 2nd time;
 Fill 8 3rd time

D/A A E/A D/A A

Mil - lions of peo - ple liv - ing as foes. _
 I've watched all the drop - outs who make their own rules. _
 In - her - it - ing trou - bles, I'm men - tal - ly numb. _

8va P.H. loco

P.H. full 1/2 full 2 1/2

P.M. --- P.M. --- P.M. --- P.M. ---

Fill 1

8va P.H. P.H. 2 1/2

P.M. full

T 5 9 2
 A 2
 B 4 4 0 2 0

Fill 8

8va P.H. P.H. 2 1/2

P.M. full

T 5 9 2
 A 2
 B 4 4 0 2 0

play Fill 2 2nd time;
Fill 9 3rd time

E/A D/A A E/A

May - be, yeah, yeah, ____
One per - son con - di - tioned
Cra - zy.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D/A E/A D/A A E/A

it's not too late ____
to rule and con-trol. ____
but whatdo I care. ____

to learn how to love ____
The me - di - a sells ____ it
I'm liv - ing with some - thing

P.M. P.M. P.M. P.M. P.M. P.H. full 2 1/2 P.M. P.M. P.M.

8va P.H. loco

Fill 2

5

T
A
B

Fill 3

P.M. P.M.

T
A
B

Fill 9

P.M. full 2 1/2

8va P.H.

T
A
B

D/A A E/A D/A A Pre-chorus F#5 D5

and for - get how to hate. _____
 and you live the role. _____
 I don't wan - na share. _____

Men - tal wounds _not heal -

P.M. - - - - - P.M. - - - - - P.M. - - - - -

play Fill 4 2nd time;
Fill 10 3rd time

F#5 D5 play Fill 5 2nd time;
Fill 11 3rd time

ing, driv - ing me _____ in - sane. _____
 Harm. _____ who and what's _____ to blame. _____ I'm
 8va _____ driv - ing me _____ in - sane. _____
 Harm. _____ loco

* slight vibrato sustain

Harm. _____

1/2

* Bend neck for vibrato

Fill 4

8va _____
Harm. _____

let ring
Harm. _____

T
A
B

(7)
(7)
(5)

5 5 5 5 5

Fill 5

T
A
B

(7)
(7)
(5)

19

Fill 10

8va _____
Harm. _____

Harm. _____

T
A
B

(7)
(7)
(5)

5 5 7

Fill 11

T
A
B

(7)
(7)
(5)

4 10 21 (21)

Chorus
A5 E5 play Fill 12 3rd time play Fill 6 2nd time (F#m)

go - ing off _ the rails _ _ on a cra - zy train. _ I'm

* vibrato 2nd time only.

full

To Coda \oplus play Fill 7 2nd time
A5 E5

go - ing off _ the rails _ _ on a cra - zy train. _ "Everybody clap

15ma Harm. loco

steady gliss.

pick slides

Harm. _ _

Fill 6

Fill 12

8va

full

full

full

Fill 7

1. **F#m** **D5** **E5** **A** **E/A**

your hands now. c'mon!"

15ma Harm loco

Harm P.M. P.M. P.M.

D/A **A** **E/A** **D/A** **A**

2. I've

P.M. P.M. P.M. P.M.

2. **E** **Bridge** **F#5** **A5** **E5** **F#5** **D5** **E5**

I know that things are go - ing wrong for me. _

let ring ... let ring ...

F#5 **A5** **E5** **F#5** **D5** **E5**

You got - ta lis - ten to my words, _ yeah. _

(Fm)

+ (T) = Tap on w/right hand

8va

simi

sim.

[illegible]

* Flick switch, as before, in specified rhythm.

Flying High Again

Words and Music by
Ozzy Osbourne, Randy Rhoads,
Bob Daisley and Lee Kerslake

Tune down:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Intro

Bright Rock ♩ = 132

A5 D5 G5 D5

Oh no, ___ oh no. ___ Here we go, ___ here we

(w/Slap - back echo)

3

T A B

C5 G5 A5 G5

go ___ now. Oh no, ___ oh no. ___

P.M.

D5 Verse A5

Here we go ___ now. 1. Got a cra - zy feel - ing I ___ don't

Fdbk. (15ma)

1/4

Fdbk. pitch: F#

G5 D5 C5 G5

un - der - stand, _____ got - ta get a - way from _ here. _____ Feel -

P.M.

A5 G5 D5

ing like I should-a kept my feet on the ground, _____ wait-ing for the sun to ap-pear. _

1/4

C5 A5

Ma-ma's gon - na wor - ry. I _____ been a bad, _

3

P.M. P.M. P.M. P.M.

G5 D5 C5 A5

bad boy. _____ No use say - ing sor - ry,

1/4

P.M.

it's some - thing that I _____ en - joy. _____ If

G5 D5 C5

P.M.

P.M.

Pre-chorus
F#m

you could be in - side of me _____

D5

P.M.

you'd _ see, you'd see what I had

F#m D

Chorus
A5

seen. _ Fly - ing high _ a - gain, _

Harm. (slight P.M.)

Harm.

al - right!

D/A G5 D C5 G5

P.M. ...

17

A5 D/A G5 D5

Harm. (8va)

Harm.

P.M.

12

Verse A5

2. I _____ can see through moun-tains; watch me

tr

tr

0 5 0 5 0 4 0 4 0 2 0 2 0 2 (0)

3

dis - ap - pear. _____ I _____ can e - ven touch the sky. _____ Swal -

D/A G5 D5 C5 G5

A5 D/A G5 D5

- low - ing col - ors of the sound I hear, _ am _ I just a cra - zy guy?

pick slide

C5 A5

_ You bet! _ Ma - ma's gon - na wor - ry.

rake

P.M. P.M.

G5 D C5

I _ been a bad, _ bad boy. _

P.H. (15ma) P.H. (8va)

P.H. 1/4

A5

No use say - ing sor - ry. It's some - thing that I _

Pre-chorus

F#m

G5

D

C5

en - joy. If you could be in - side my .

D5

F#m

head

you'd see that

black and white is red. Fly - ing high a - gain.

Harm. -----

Harm. -----

Chorus

A5

C5

D5

G5

C5

A5

C5

D5

Fly - ing high a - gain.

G5 C5 A5 C5 D5 G5 C5

Fly - ing high _ a - gain. _ Fly - ing high _ a - gain. _

A5 C5 D5 **Guitar Solo** F#m

Come on and join me.

8va

full full full full

8va

D

8va loco F#m

P.M.

8va ----- D

14 15 14 15 14 15 14 15 14 16 x 10 14 x 10 14 10 10 15 10 10 14 10 10 14 10 10 14 10 10/17

8va ----- A

17 19 17 19 17 19 17 19 17 17 (17) 9 12 9 12 T 17 12 17 12 9 12 T 17 12 9 12 9 12 T 17 12 17 12 9 12 T 17 12 9 12

F 8va ----- D

18 13 18 13 10 13 18 13 10 13 10 13 18 13 10 13 10 T 19 14 19 14 11 14 T 19 14 19 14 11 14 T 19 14 11 14

Bb 8va ----- E

20 15 20 15 12 15 20 15 20 15 12 15 20 15 (15) T x 4 7 4 T 12 7 12 7 4 7 T 12 7 x 4 7 T 12 7 12 7 4 7 T 12 7 12 4 7

C A

loco

13 8 13 8 5 8 13 8 5 8 5 13 8 13 8 5 8 13 8 5 8 x T 14 9 14 9 6 9 T 14 9 x 9 6 (9) T 14 9 6 9 6 9 T 14 9 6 9 6

C' - mon,

Chorus

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly-ing high _ a - gain. _

6 6 3

T T T T T

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

1/4 1/4

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5

Fly-ing high _ a - gain. _ Fly-ing high _ a - gain. _

7 (7) 0 5 4

7 (7) 0 5 4

7 (7) 0 5 4

Interlude

A5 C5 D5 A5

Come on and join me. Oh no, _

15

1/4

G5 D5 A5

_ oh no. _ Here we go _ now. Oh no, _

P.M. P.M. P.M.

steady gliss. pick slide

1/4

D/A G5 D5 C5 G5

oh no. Here we go now.

P.M. -----

Verse A5 G5 D5

3. Dad - dy thinks I'm la - zy, he don't un - der - stand. Nev - er saw in - side my head.

1/4 1/4 P.M. --- P.M. ---

A5 D/F# G5

Peo - ple think I'm cra - zy, but I'm in de - mand.

P.M. -----

D5 C5 A5

Nev - er heard a word I said. Ma - ma's gon - na wor - ry.

P.M. --- P.M. -----

G5 D C5

I _____ been a bad, _____ bad boy. _

P.M. -----

A5 G5 D5

No use say - ing sor - ry, it's some-thing that I _____ en - joy. _

P.M. -----

Chorus

C5 A5 C5 D5 G5 C5

_____ Fly - ing high _____ a - gain. _____ Fly - ing high _____ a - gain. _____

A5 C5 D5 G5 C5 A5 C5 D5

_____ Fly - ing high _____ a - gain. _____

G5 C5 A5 C5 D5

Fly - ing high _ a - gain. _

Ev - ry - bod - y clap your hands.

long slide

Outro

A5 C5 D5 A5 C5 D5

A5 C5 D5 A5 C5 D5

A5

C' - mon and join me. _

Goodbye To Romance

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro

Moderately slow $\text{♩} = 70$

(D) (F#m/C#) (Bm) (A7) Verse Dmaj7

1. Yes - ter - day has been and gone; To -
2. been the king, I've been the clown; Now

Gtrs. 1 & 2 (composite chords)

mf

T 9 0 2 3 2 0 2 0 3 0 3 0 2 4 2 0 3 0 7 7 5 5
A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 6 7 6 5
B 5

F#m F#m7 G6 A

mor - row will I find the sun or will it rain?
bro - ken wings can't hold me down, I'm free a - gain.

(w/slide 2nd verse)

9 10 11 9 12 10 9 11 9 0 3 0 3 0 2 3 5 7 5 3 2 3 5
10 11 9 12 10 9 11 9 3 3 0 3 0 2 3 5 7 5 3 2 3 5
11 9 12 10 9 11 9 0 3 0 3 0 2 3 5 7 5 3 2 3 5
9 9

Dmaj7 F#m F#m7 G6

Ev - 'ry bod - y's hav - ing fun, ex - cept me, I'm the lone - ly one; I live in shame.
The jest - er with the bro - ken crown, it won't be me this time a round, to love in vain.

Divisi

7 7 5 9 5 7 6 9 10 11 9 12 10 9 11 9 0 3 0 3 0 2 3 5
6 7 7 6 9 10 11 9 12 10 9 11 9 3 3 0 3 0 2 3 5
5 7 7 6 9 10 11 9 12 10 9 11 9 0 3 0 3 0 2 3 5
9 9

1. Chorus

A D F#m/C# Bm Bm/A

I say - yaay good - bye _____ to ro - mance, yeah.

Rhy. Fig. 1

7 5 9 5 7 7 9 9 10 9 0

G(6) A7sus4 A7 D F#m/C#

Good - bye to friends _____ I _____ tell ya. Good - bye _____ to all _____

10 5 7 10 10 10 9 5 7 2 3 5 3 2 7 7

Bm Bm/A G(6) A7sus4 A7

_____ the past, _____ I guess that we'll meet, _____ we'll meet in the end. _____

(end Rhy. Fig. 1)

9 10 9 9 7 7 5 7 10 10 9 9 0

2. Chorus
w/Rhy. Fig. 1

Interlude D F#m/C# Bm A7 D F#m/C#

2. I've yaay good - bye _____ to ro -

Gtrs. 3 & 4

2 5 9 2 2 0 9 0 3 0 2 3 2 2 0 3 5 7 7 2 9 5 3 3 2

Bm Bm/A G(6) A7sus4 A7

mance, yeah. _____ Good- bye to friends, _____ I _____ tell ya

D F#m/C# Bm Bm/A G(6)

Good- bye _____ to all _____ the past. _____ I guess that we'll meet, _

Interlude

A7sus4 A7 D F#m/C# Bm A7

_____ we'll meet in the end. _____ And I

Em7 A(7) A7(9)

feel the time is right. Al- though I know that you just might say rake to me:

Guitar Solo

w/Rhy.Fig. 1 play simile

D

F#m/C#

Bm

Bm/A

8va

rake

full

rake

G(6)

8va

A7sus4

A7

1/2

1/2

D

F#m/C#

Bm

Bm/A

loco

full

full

1/2

P.M.

G(6)

A7sus4

A7

I

say

8va

6

6

Chorus w/Rhy. Fig. 1 (4 times) play simile

D F#m/C# Bm Bm/A G(6)

hey! Good - bye _____ to ro - mance yeah, _____ Good - bye to friends, _

8va

19 19 (19) 19

A7sus4 A7 D F#m/C# Bm Bm/A

_____ I _____ tell ya good - bye _____ to all _____ the past, _____

G(6) A7sus4 A7 D F#m/C# Bm Bm/A

I guess that we'll meet, _____ we'll meet in the end. _____

Gtr. 5

17 5 4 2 3 5

G(6) A7sus4 A7 D F#m/C#

And the weath - er's look - in' fine, and I

9 9 5 2 5 7 5 9 7 9 7 10 7 9 11 7 9

Bm Bm/A G(6) A7sus4 A7

think the sun will shine a - gai - a - ain. _ And I

6

11 9 11 9 7 10 12 12/14 12 9 9 7 6 7 6 4 6 4 7 5 4 7

D F#m/C# Bm Bm/A G(6)

feel I've cleared my mind, all the past is left be - hind a - gai - a - ain. _

5 4 2 5

A7sus4 A7 D F#m/C# Bm Bm/A

I say - yaay Good - bye _ to ro - mance, yeah. _

G(6) A7sus4 A7 D F#m/C#

Good - bye to friends, _ I _ tell ya, good - bye _ to all _

Bm Bm/A G(6) A7sus4 A7

_ the past. _ I guess that we'll meet, _ we'll meet in the end. _

Synthesizer Solo (trumpet sound)

D F#m/C# Bm Bm/A G(6) A7sus4 A7

Repeat and Fade

I Don't Know

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderate Rock ♩ = 144

A5
Rhy. Fig. 1

B5/A

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for a guitar, with a treble clef and a 4/4 time signature. The music is in the key of D major, indicated by two sharps (F# and C#) on the key signature line. The tempo is marked "Allegretto", and the dynamics are marked "f" (forte) and "P.M." (piano mezzo). The score is divided into three measures. The first measure contains a single eighth note (D4) followed by a rest. The second measure contains a series of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, D5) followed by a rest. The third measure contains a series of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, D5) followed by a rest. The score is written on a single staff. Below the staff, there is a tablature section with three lines labeled T, A, and B. The tablature shows the fret numbers for each string. The first measure has a 17 on the B line. The second measure has a 2 on the T line, a 2 on the A line, and a 0 on the B line. The third measure has a 4 on the T line, a 4 on the A line, and a 4 on the B line. The tablature also includes a series of 'x' marks and '0' marks, indicating specific fret positions and natural harmonics.

B5/A C5/A (end Rhy. Fig. 1) rake G5 D5

P.M. P.M. (w/Wah-wah for filter effect)

rake

1 0 1 0 1 0 2 0 2 0 2 0 3 0 3 0

Verse

Repeat Rhy. Fig. 1 (2 times)

play Fill 1, 1st time

A5

B5/A

C5/A

[illegible]

1.3. Peo - ple look ____ to ____ me ____ and say, ____ "Is the end near? ____ When is ____
2. How am I ____ sup - posed ____ to know ____ hid - den mean - ings that ____

Fill 1

P.M. -----|

T
A
B

5
5

0 0 0 x

17

play Fill 12 3rd time play Fill 2 1st time Resume Rhy. Fig. 1 play Fill 7 2nd time play Fill 3 1st time:
 G5 D5 A5 B5/A C5/A G5 D5
 Fill 6 2nd time
 play 4th bar of Rhy. Fig. 1
 2nd time;
 play Fill 14 3rd time

___ the ___ fi - nal day?" ___
 ___ will ___ nev - er show? ___

Resume Rhy. Fig. 1 play Fill 1 2nd time
 A5 B5/A C5/A

What's the fu - ture ___ of ___ man - kind? ___
 Fools and proph - ets ___ from ___ the past, ___
 How do I ___ know I ___
 life's a stage ___ and we're ___

Fill 12

Harm --
 (15ma)
 P.H.
 P.H.
 let ring --
 Harm --

T 19 17
 A 0 19 17
 B 0 0 2

sounding pitch: E

Fill 2

8va
 P.H.
 P.H.

T 2 2
 A 2 2
 B 0 0

18

Fill 6

full

T
 A 2 2
 B 0 0

3 (3) (3) 0

Fill 7

P.M.

T 5
 A 5
 B 0 0 0 0

19

Fill 13

P.M.

1/2

T 5
 A 5
 B 0 0 0 0

7 (7)

Fill 3

8va
 Harm
 let ring
 Harm

T 7 7 7
 A 0 7 7 7
 B 0 0 7 7

9

Fill 14

(8va.)
 Harm.

T 0
 A 0
 B 0 0

5 5

play Fill 4 1st time:
Fill 8 2nd time;
Fill 15 3rd time

Resume Rhy. Fig. 1
B5/A

Play Fill 5 1st time,
3rd time
3rd time to Coda ♢
(Use previous chord voicings)

G5

D5

A5

C5/A

G5

D5



__ got left __ be - hind? __ (3rd time) Now __ lost __

__ all __ in __ the cast. __

* Sing cue notes 2nd time only.

Pre-chorus

G5

Fsus2/G

G5



Ev - 'ry - one goes __ through chang - es,

look - ing to find __

You got - ta be - lieve __ in some - one,

ask - ing me who __

play Fill 9 2nd time

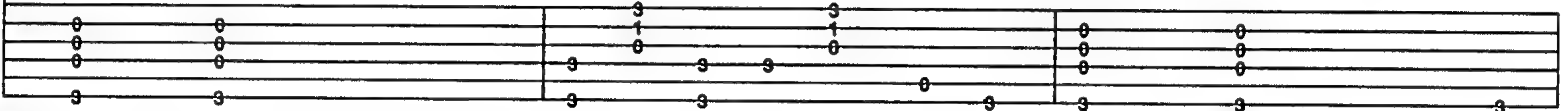


P.M.

P.M.

P.M.

P.M.



Fill 4

Harm. (8va)

bend neck

Harm.

1/2

T

A 2 (5) (5)

B 0

Fill 8

P.H. (15ma)

P.H.

T

A 2 2 10 12 14 12 0

B 0

sounding pitch: E

Fill 15

(8va)

Harm.

Harm.

bend neck - 1/2

T

A 2 5 (5) (5)

B 0

Fill 5

P.M.

T

A 5 5 0 0 0 0 0 19 0

B 0

Fill 9

*

T

A 0

B 0

* Set volume of rhythm pickup to "0" and switch on-off-on in specified rhythm.

Fill 10

(light mute)

T

A 9 5 6 6 5 6 3 0

B 9 5 9 5 6 3 0

Fill 11

let ring

T

A 9 5 6 5 6

B 9 5 6 5

[illegible]

1. Chorus

Don't ask me, I don't know! (w/echo repeats) No!

P.M.

The musical score is written for guitar and voice. It consists of three systems. The first system shows the guitar part with a B5/A chord and a melodic line with a 'P.M.' (pedal point) indicated by a dashed line. The second system shows the vocal line with the lyrics 'Ev - 'ry - bod - y now!' and the guitar part continuing with a 'P.M.' and a 'steady gliss.' (glissando) indicated. The third system shows the guitar part with a C5/A chord and a melodic line with a 'P.M.' and a 'steady gliss.' indicated. The score is written in standard musical notation with a treble clef and a key signature of one sharp (F#).

[illegible]

2. A5 D5 G5 C5 G5 A5 D5 G5 C5 G5

know! (w/echo repeats) I don't know. I don't

(slight vib.)

P.M. - 1/2

A5 D5 G5 C5 G5 A5 N.C.

know! I don't know! (spoken) C'

P.M. - 1/2

Bridge (Half-time feel)

mon, ev - 'ry - bod - y, stand up now, c' - mon!

Get up!

mf (w/Chorus effect) let ring

1/2

G/B F D D/C

G/B F D D/C

No - bod - y ev - er told me, I

let ring

G/B F D D/C

found out for my - self. You got- ta be - lieve in fool - ish mir -

(w/Flanger) Feedback P.H.

9 9 10 12 10 10 12 10 12 9 7 7 8 7 8 10 (10) 10

2 0 10 10 10 10 10 10 12 9 9 7 7 9 7 7 7

G/B F D

a - cles. It's not how you play

8 7 7 10 5 6 5 5 5 8 5 9 2 9 0 3

7 8 7 8 5 5 5 0 0 0 0

D/C G/B F D

the game, it's if you win or lose. You can choose,

Harm. 8va loco

Harm.

9 9 4 5 7 2 0 0 3 9 2 1 3 5 9 9 5 9 2 0 2 2 5 7

C G/B F D

win or lose, don't con - fuse,

P.M.

7 5 5 8 9 9 (9) 0 3 5 9 9 2 9 9 2 0 0 2 9 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C F C/E Dm C5 G5

it's up to you! _____

f

Interlude
(Double-time feel)

A5 D5/A C5/A G5/A A5 D5/A C5/A G5/A

It's up to you! (w/echo repeats) It's up to

A5 D5/A G5/A A5 D5/A G5/A

you! It's up to you! Go! Go! Go!

Guitar solo

G5 8va

full full full full full

B5/A

C5/A

D. S. (to 3rd Verse) al Coda
D5

P.M. P.M. full

Coda

♢ Pre-Chorus

G F#sus2/G G5

Ev - 'ry - one goes through chang - es, look - ing to find

* w/Wah-wah (Wah off) let ring 1/2

* Wah-wah: + = closed (treble); o = open (bass)

F#sus2/G G5 Fadd9

the truth. Don't look at me for an - swers.

(Wah off) 1/2

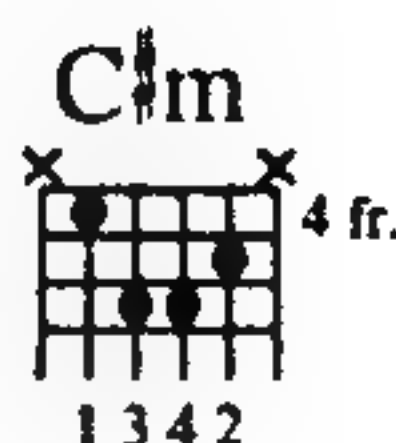
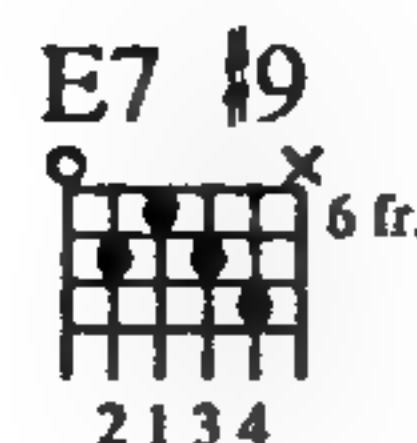
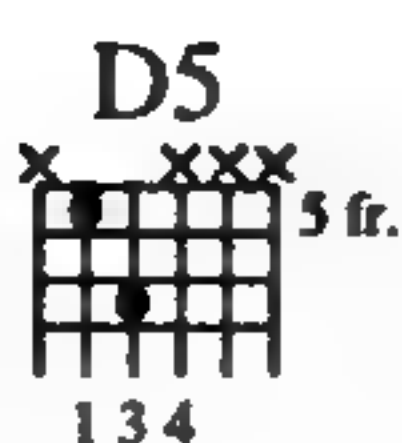
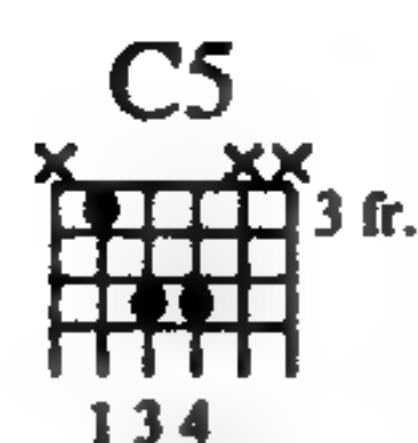
* Switch pickups back & forth
as in Fill 9.

F C/E D5 C5 G5 A5

Don't ask me, I don't know! (w/echo repeats)

Mama, I'm Coming Home

By Ozzy Osbourne, Zakk Wylde and Lemmy Kilmister



Tune down 1/2 step

Intro

Moderately slow $\text{♩} = 72$

N.C.

mp

*Gtr.1 (w/pick & fingers let ring throughout)

full

Gtrs. 1 and 2*

*Acoustic gtr.

*Gtr.2 - 12 string acoustic.

E. N.C.

E. N.C.

Verse

1. Times have changed, __ and times are strange, __

Rhy. Fig. 1

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EN.C. E N.C. Asus2

here I come, but I ain't the same. Ma - ma, I'm com - ing home.

E N.C. w/Rhy. fig. 1

Times gone by it seems to be you

(end Rhy. fig. 1)

E N.C. E N.C. Asus2 E N.C.

could have been a bet - ter friend to me. Ma - ma, I'm com - ing home. You

Pre - Chorus
C#m7 A E Esus4 E Esus4 E

took me in and you drove me out, yeah you had me hyp - no - tized, yeah.

Gtrs. 1 and 2

C#m7 A B

Lost and found, and _ turned a - round _ by the fire in _ your eyes. 2. You

let ring

Verse
w/Rhy. fig. 1 (2 times)

N.C. E N.C. E N.C.

made _ me cry, _ you told _ me lies, _ but I can't stand to say _ good - bye. _

mf
Gtr. 3 (distored electric)

Asus2 E N.C.

Ma - ma, I'm com - ing home. _ I could _ be right, _ I could _ be wrong, _ it

full full

E N.C. E N.C. Asus2

Gr. 4

hurts so bad it's been so _ long. _ Ma - ma, I'm _ com - ing _ home. _

1/2 1/2

Pre - Chorus

C#5
w/Fill 1 on D.S.

A5

N.C.

E5

N.C.

1. Self - ish love, yeah, we're both a - lone. The ride be - fore the fall, yeah. But
2. took me in and you drove me out, yeah, you had me hyp - no - tized, yeah.

P.H.
(15ma)

P.H.
(15ma)

P.H.
(15ma)

Gtr. 4

P.M.

P.M.

P.M.

P.M.

P.M.

P.H. pitches: B

G#

B

C#5

A5

B5

N.C.

I'm gon - na take this heart of stone I've just got to have it all.
Lost and found and turned a - round by the fire in your eyes.

P.M. - -

P.M. - -

Gtrs. 1 and 2

A5

A

w/Riff 1

Esus4

E

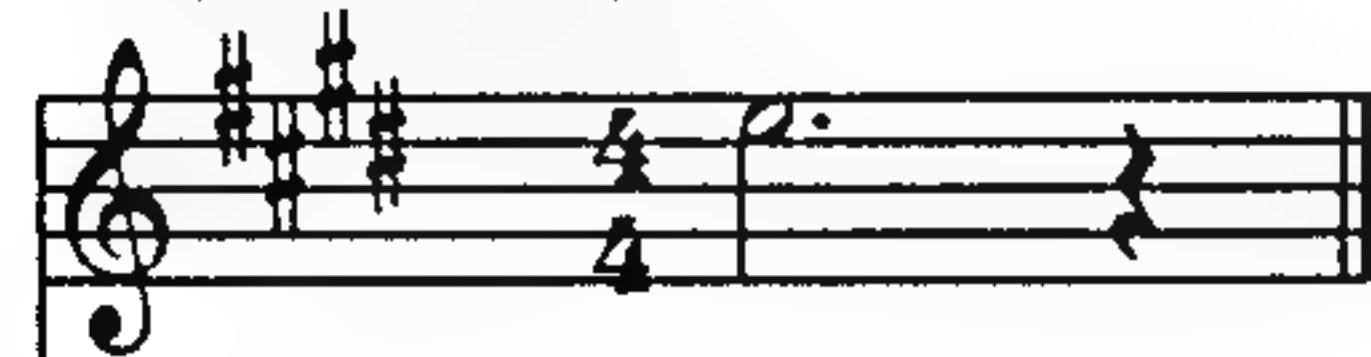
E(add9)

E5

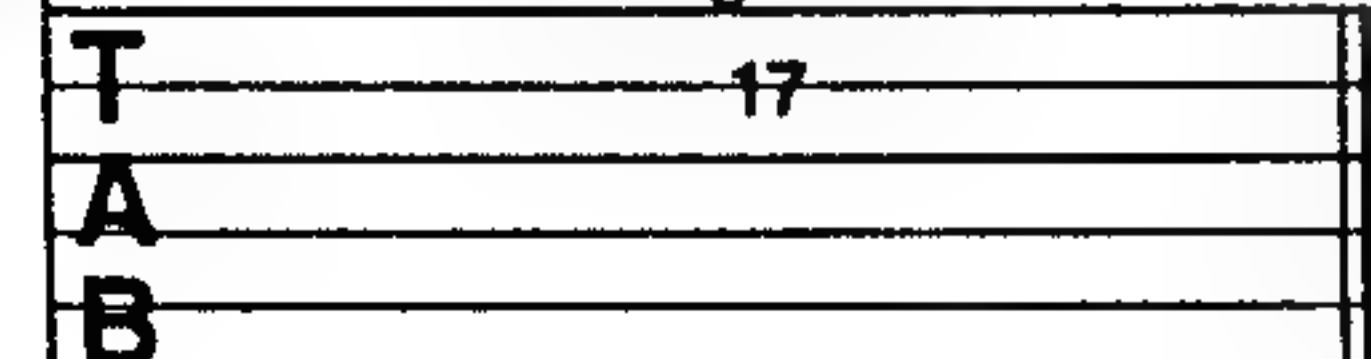
I've seen your face a hun - dred times
I've seen your face a thou - sand times

Riff 2

Fill 1 (end of solo)



Gtr.3 Gtr.3 out
(slight vib.)



Riff 1

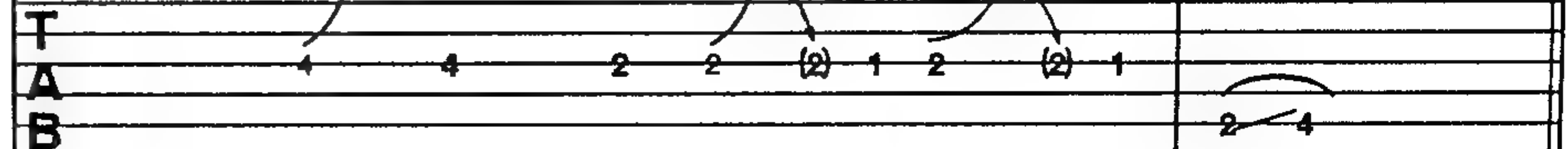


Gtr.3

full

full

full



A5

w/Riff 1 (2nd time)
Esus4

N.C.

E5

N.C.

ev' - ry day ___ we've been a - part.

substitute Riff 2 (2nd time)

To Coda ♠

A5

B

N.C.

E5

N.C.

A5

I don't care a - bout ___ the ___ sun - shine, yeah, ___ 'cause

Chorus

Rhy. Fig. 3B

Gtr.4

A5

B5

C5

D5

Ma - ma,

Ma - ma, I'm ___ com - ing home.

Rhy. Fig. 3A

Gtr.1

(let ring)

(end Rhy. Fig. 3B)

⑥ 19fr.

E5

B

C5

D5

B5

I'm com - ing home.

(end Rhy. Fig. 3A)

P.M.

Gtr.1 and 4

Interlude

G A E G E

*Gtr.5

Harm.

mp (let ring as much as possible)

Harm.

*Acoustic gtr.

Gtrs. 1 and 2

mp
(let ring as much as possible)

G A E

B5

Gtr.4

P.M.

Harm.

Gtr.3

mf

Harm.

Guitar Solo

*A5

E5²

Gtrs. 1 and 4

Gtr.3

full

full

full

*Gtr. 1 play Asus2

Mr. Crowley

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderately ♩ = 94

Dm

Am

F

(Synth. arr. for gtr.)

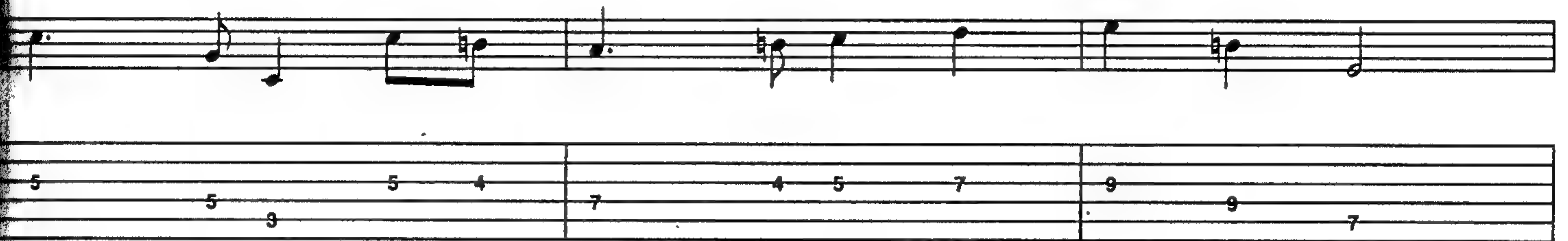
f



C

Am

Em



Am

B♭

F

G5

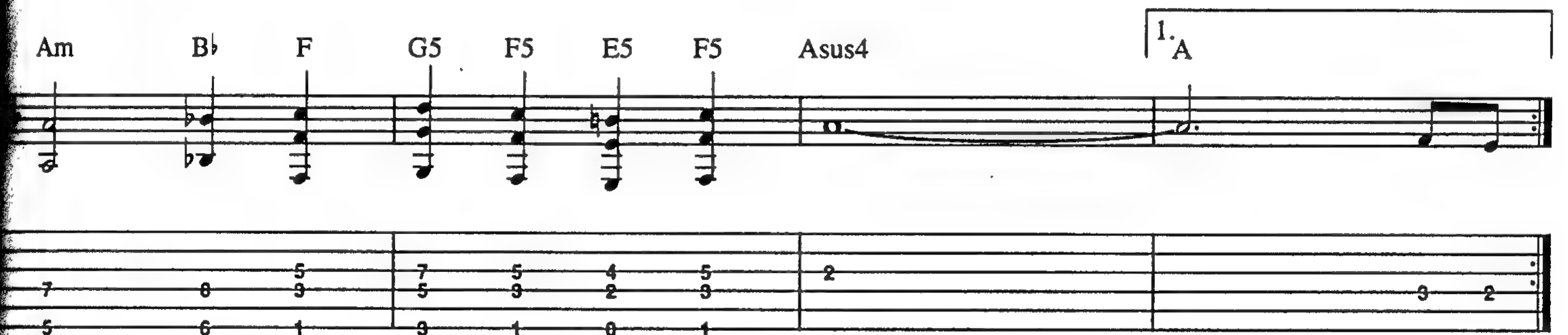
F5

E5

F5

Asus4

1. A



Verse

♩ = 106

A

Dm

B♭5

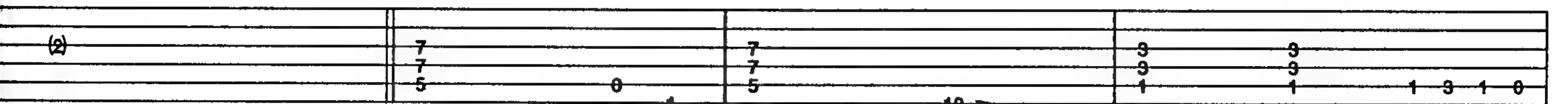


1. Mis - ter Crow - ley,

what went on in your head? _



P.M. -----



Dm Bb5

Oh, Mis - ter Crow - ley, did you talk to the dead? _

P.M.

C5

Your life - style to me _ seemed so trag - ic, with the

Dm C5

thrill of it all. _ You fooled all the peo - ple with mag :

P.M. P.M.

Bb5 A

ic. Yeah, you wait - ed on Sa - tan's call. _ 2. Mis - ter Charm -

P.M. trem. bar 1/2

Verse
Dm

Bb5

ing,

did you think you were pure? _____

pick slides

P.M.

Dm

Mis - ter A - larm - ing

in noc - tur - nal rap -

Bb5

C5

port, _____

un - cov - er - ing things _____ that were sa -

P.M.

P.M.

Dm

cred,

man - i - fest on this earth, _____

B \flat Em7 \flat 5

8va

A Asus4 A

8va

Dm B \flat

oco

C

P.M.

B \flat Em7 \flat 5 A

Verse
Dm

Bb5

3. Mis - ter Crow - ley, won't you ride my white horse? __

trem. bar (slow dive)

P.M. -----

Dm

Bb5

Oh, Mis - ter Crow - ley, it's sym-bol - ic, of course. __

pick slide

P.M. -----

C5

Ap - proach - ing a time __ that is clas - sic, I hear the

Dm

C5

maid- ens call. __ Ap - proach - ing a time __ that is dras -

full

tic, stand - ing with their backs to the wall. _____

B \flat 5 A5

Interlude

Dm B \flat C

(w/Chorus) *mf* let ring -----

Dm B \flat Em7 \flat 5 A

Was it po - lem - i - c'lly sent? _____

Dm B \flat

I wan - na know what you _____ meant, _____

C Dm B \flat

let ring -----

Em7b5 A5

I wan - na know, I wan - na know what you meant, _____ yeah.

let ring -----

f (w/Distortion; flanger off)

Detailed description: This block contains the first system of a musical score. It features a vocal line in treble clef with lyrics "I wan - na know, I wan - na know what you meant, _____ yeah." and a guitar line in treble clef. The guitar line includes a "let ring" instruction with a dotted line and a dynamic marking of *f* (w/Distortion; flanger off). Below the guitar staff are two rows of fret numbers: "5 9 5" and "2 2 0".

Outro solo

Dm Gm7

8va -----

Detailed description: This block contains the second system of the musical score, labeled "Outro solo". It features a guitar line in treble clef with a series of eighth notes, each marked with a "6" fret number. Below the staff are two rows of fret numbers: "17 19 15" and "18 19 15". A dashed line labeled "8va" indicates a high octave line.

C F

8va -----

Detailed description: This block contains the third system of the musical score. It features a guitar line in treble clef with a series of eighth notes, each marked with a "6" fret number. Below the staff are two rows of fret numbers: "15 12 19" and "17 19 15". A dashed line labeled "8va" indicates a high octave line.

Bb Em7b5 A

8va -----

full

Detailed description: This block contains the fourth system of the musical score. It features a guitar line in treble clef with a series of eighth notes, each marked with a "6" fret number. Below the staff are two rows of fret numbers: "15 16 15 16 15 16 15 16 16 10 16 15" and "15 17 15 17 15 17 15 17 17 19 17 15". A dashed line labeled "8va" indicates a high octave line. A "full" instruction is present with a wavy line.

8va -----

Dm

loco

hold bend

full

Detailed description: This block contains the fifth system of the musical score. It features a guitar line in treble clef with a series of eighth notes, each marked with a "6" fret number. Below the staff are two rows of fret numbers: "(20) 17 20" and "9 10 9 10 9 10 10 11 10 11 10 11 9 10 9 10 9 10 6 7 6 7 6 7". A dashed line labeled "8va" indicates a high octave line. Instructions include "loco" and "hold bend" with wavy lines.

Gm7 C

F Bb

Em7b5 A

Dm 8va

Gm7 C F

B \flat
8va

loco

21 19 18 17 19 18 17 (17) 16 19 17 16 15 18 16 15 14 17 15 14 13 16 14 13 12 15 13 12 5 6 5 8

Em7 \flat 5

A

1/2 1/2

w/bar

5 8 5 6 5 7 5 7 6 7 7 9 x 8 1/2 1/2 (8) 19 x x

Dm

Gm7

P.M. ----- P.M. ----

5 5 9 5 9 5 9 5 6 5 9 5 9 5 9 5

C

5 7 5 7 (5) 7 9 (7) 9 10 12 10 19 15 19 15 16 15 13 15 16 (16)

F

15 13 15 16 15 13 15 16 15 13 x 15 16 15 13 x 15 16 15 x x x

B \flat

6 P.M. ----

6 P.M. ----

6 P.M. ----

6

Em7 \flat 5

P.H. (8va)

N.C. (Ensemble) ----

full. (hold bend)

P.H.

1/2

(12) 13 12 (12) 10 12 12 12 (12) 12 (12)

7 5 3 5

F5

Free time

Fdbk. ----

trem. bar

Fdbk. ----

9 5 4 3 1 (9) (1)

Fdbk. pitches: F G

Harm. (8va)

(b \sharp)

pick slide (steady gliss.)

Harm.

12 17 19 17 19 17

Fdbk. ----

1/2 1 1/2

trem. bar *

Fdbk. ----

19 17 19 17 19 17 19 17 19 17 0 (0) (7) (7) (7) 0 0 0 0

* Depress trem. bar one whole step before striking note.

No More Tears

Words and Music by Ozzy Osbourne, Zakk Wylde, Randy Castillo, Michael Inez and John Purdell

Chord diagrams for guitar:

- D5: 0000XX
- D5^(type2): XX XX 5 fr. 1 3 4
- F5: XXX 1 1 1
- G5: XX XX 2 3
- A5: XX XX 1 1
- B^b5: XX XX 1 3 4
- C5: XX XX 3 fr. 1 3 4
- D: XX XX 10 fr.
- Em: XX 000 2
- F: XX XX 8 fr. 1 3 3 3
- A[#]/C[#]: TTT

Tune as follows:

- ⑥ = D^b ③ = G^b
- ⑤ = A^b ② = B^b
- ④ = D^b ① = E^b

Intro

Moderately ♩ = 104

Rhy. Fig 1
Play 4 times

* D

Em

Intro musical notation (Gtr. 1, mf, Bass arr. for guitar.)

Riff 1

Riff 2

*keys arr. for gtr.

w/Riff 2 (2 times)

F

B^b

w/ Riff 3

Rhy. Fig. 1
w/Riff 1 (4 times)

(end Rhy. Fig. 1)

D

E

Gtr. 3 (w/slide) steady gliss.

steady gliss.

* steady gliss.

*Do not pick.

F

B^b

w/Rhy Fig. 1
w/Riff 2 (1st time/3 times)
w/Riff (2nd time/4 times)

D

Em

Musical notation for Gtr. 3 (w/slide) steady gliss.

mf

f

Riff 3

Gtr. 1 (Bass arr. for guitar.)

T

A

B

w/Rhy. Fig. 2 (bar 1)

w/Rhy. Fig. 2 (bars 4 - 10))

D5 N.C.

D5

F5 D5

A \flat 5

G5 F5 G5F5

A \flat 5

lev - ee of tears ____ to learn she'll nev - er be come - ing back. ____
May - be a kiss ____ be - fore I leave you this way. ____

G5 N.C.

D5N.C.

G5 F5G5

A \flat 5

G5F5 G5 F5A

The man in the dark ____ will bring an - oth - er at - tack. ____
Your lips are so cold ____ I don't know what else to say. ____

G5F5 G5 F5

D5

N.C.

E5

N.C.

F5N.C.

B \flat 5

Your mom - ma ____ told ____ you that ____ you're ____ not ____ sup - posed ____ to tal
I see ____ the ____ man ____ a - round ____ the ____ cor - ner wait - ing, can
I nev - er ____ want - ed it ____ to ____ end ____ this way, ____ my lov

P.M. -----

P.M. -----

P.M. -----

N.C.

D5

N.C.

E5

N.C.

____ to ____ stran - gers. Look in ____ the ____ mir - ror, tell ____ me ____ do ____
____ he ____ see ____ me? I close ____ my ____ eyes ____ and wait ____ to ____ hear ____
____ my ____ dar - ling. Be - lieve ____ me ____ when ____ I say ____ to ____ you ____

P.M. -----

P.M. -----

tr ~~~~~

(9)
(9)
(1)

9-5

(3-5) 3

5
4
2
2
2

0 0 0 0 0 0 0 0 0 0 0 0

F5 N.C.

B \flat 5

N.C.

E

(C5)

you think your life's in dan - ger? Yeah.
 the sound of some - one scream - ing here.
 in love I. think I'm fall - ing here.

P.M.

tr (w/slide) steady gliss

Chorus
N.C.G5 A \flat 5 G5 F5

No more tears.

No more

Rhy. Fig. 3

(end Rhy. Fig. 3)

P.M.

w/Rhy. Fig. 3 (3 times)

N.C.

G5 A \flat 5 G5 F5

N.C.

G5 A \flat 5 G5 F5

N.C.

tears.

No more tears.

No more tears.

to Coda I ⊕

Verse

to Coda II ⊕ ⊕

w/Rhy. Fig. 2

G5 A \flat 5

G5

F5

D5 N.C.

2. An - oth - er day pass - es as the

D5 F5 D5

A \flat 5 G5 F5 G5 F5 (D) A \flat 5

G5 N.C.

D5 N.C.

night clos - es in.

The red light goes on to say it's

D.S. al Coda I

G5

F5 G5

A \flat 5

G5 F5

G5 F5 A \flat 5

G5 F5 G5 F5

time to be - gin.

Coda I ⊕

w/Orchestral acc.

D5

Slower ♩ = 76

Bm

8va

dim.

(Piano arr. for two gtrs.)

10	10	10	10
12	12	12	12
9	11	11	11

G7
8va

Bm

G7

Bm
8va

G7

E

Esus4

E5

(loco)

(Piano arr. for one gr.)

D6

D

D(add#4) D/C#

E

Esus4

E5

G7(add11) F/G

G

Gsus4

D

Dsus4

D

C6

C

C(add#4)

C

Bb

Gtr. 1

full

full

G N.C. D Dsus4 D C6 C C(add#4) C

full full full full full

12 12 12 (12) 11 11 12 10 13 15 (15) 19

B \flat G5 Gtr. P.M. 8va

full full full full full full full full full

15 (15) 19 15 15 15 15 15 (15) 13 14 15

Guitar solo A tempo F5 G5 F5 D5^v ⑥D C5 D5^v (end Rhy. Fig.)

Fig. 4 loco

Gtr. full 1/4 1/2

13 10 12 (12) 10 12 12 10 12 13 12 10 12 12 10 12

w/Rhy. Fig. 4 (2 times) F5 G5 F5 D5 C5 D5

full 1/2 1/4 full

13 12 10 12 12 10 12 10 12 13 10 12 10 10 12 (12) 10 12 10 12

8va F5 G5 F5 D5 C5 D5

full 1/2 full 1/2 full 1/2

F5 G5

8va

A5

8va

Bb5 C5 D5

8va

w/Riff 1

full

w/Rhy. Fig. 1 (2 times)
w/Riff 2 (3 times)

D Em F Bb

w/Riff 1 (4 times)

D Em F

D.S.S. al Coda II

3. S.

Coda II

N.C.

Play 4 times

G5 Ab5 G5 F5

N.C.

* shake slide while descending

Paranoid

Words and Music by Anthony Iommi, John Osbourne, William Ward, Terence Butler

Intro

Fast Rock ♩ = 172

E5

Play 3 times

E5



Verse

E5

D5

1. Fin - ished with ___ my wom - an 'cause she could - n't help ___ me



G5 D5

E5

with my ___ mind.

Peo - ple

think ___

I'm

in -

sane

be - cause

I ___



D5

G5 D5

E5

___ am frown - ing

all the ___

time.



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Can you help __ me? Thought __ you __ were __ my friend

Fdbk.

Fdbk. pitch: F#

D5

12

Oh __ yeah. __

tr

tr

(0 2) 0

D5

17

E5 D5 G5 D5 E5

full

D5 G5 D5 E5

Verse

E5

D5

3. I need some - one to _____ show me _____ the things _____ in life _____ that

The first system of the verse features a vocal line with the lyrics "3. I need some - one to _____ show me _____ the things _____ in life _____ that". The guitar line provides accompaniment with chords E5 and D5. The bass line includes fret numbers such as 0, 7, 5, and 7.

G5 D5

E5

I can't _____ find. I can't see _____ the things _____ that make _____ true

The second system of the verse continues the vocal line with the lyrics "I can't _____ find. I can't see _____ the things _____ that make _____ true". The guitar line includes chords G5, D5, and E5. The bass line shows fret numbers like 7, 5, 0, and 7.

Guitar Solo

D5

G5 D5

E5

E5

hap - pi - ness; _____ I must be _____ blind.

The third system of the verse includes the lyrics "hap - pi - ness; _____ I must be _____ blind." and the start of a guitar solo. The guitar line features chords D5, G5, D5, and E5. The bass line includes fret numbers like 7, 5, 12, and 14, with some notes marked "full".

D5

The fourth system of the guitar solo continues the melodic line. The guitar line includes the D5 chord. The bass line features fret numbers such as 14, 12, 15, 16, 17, and 19, with some notes marked "full".

E5 D5 G5 D5 E5

Musical score for a piece titled "E5 D5 G5 D5 E5". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of several measures, including a triplet of eighth notes, a half note, and a quarter note. The notes are primarily in the upper register of the staff. The score is divided into four measures, each corresponding to a chord: E5, D5, G5 D5, and E5. The notes are written in a way that suggests a specific fingering or articulation, with some notes having a 'v' mark below them.

Verse

E5

D5

4. Make a joke ___ and I ___ will sigh, ___ and you will laugh, ___ and

The musical score is presented on three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "4. Make a joke ___ and I ___ will sigh, ___ and you will laugh, ___ and". The middle staff is a piano accompaniment in treble clef, featuring a repeating eighth-note pattern in the left hand and chords in the right hand. The bottom staff shows guitar chords and fingering: 0 0 7 0 0 0 0 0 0 0 5 7 5 7 7 7 5 5 5 5 5 5.

G5 D5 E5

I will _____ cry. Hap - pi - ness ____ I can - not feel, ____ and love ____

P.H.
8va.

loco

P.H.

sounding: G#

sounding: G♯

D5 G5 D5 E5 C5 D5

to me is so un - real.

sl. $\frac{1}{4}$

bend neck $\frac{1}{4}$

sl.

E5 C5 D5

Harm. 8va

loco

Harm.

* Flick pickup switch in specified rhythm.

E5

Verse E5

5. And so as you hear

$\frac{1}{2}$ full $1 \frac{1}{4}$

(16) (16) (16)

D5 G5 D5 E5

these words tell - ing you now of my state;

D5

I tell you ___ to en - joy life, ___ I wish I could ___ but ___

G5 D5 E5

it's too ___ late.

D5 G5 D5 E5

D5 G5 D5 E5

Tuning:

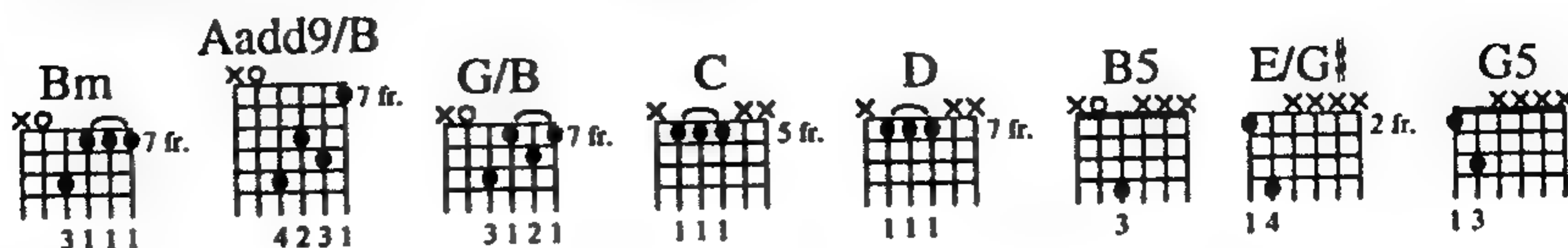
⑥ = F# ③ = G
⑤ = B ② = B
④ = D ① = E

Shot In The Dark

Words and Music by Ozzy Osbourne and Phil Soussan.

Prelude

Moderate Rock ♩ = 124



Rhy. Fig. 1 Bm

Add9/B

Bm

Add9/B

G/B

Add9/B

G/B

(end Rhy. Fig. 3)

Gtr. 3
(clean tone)
mf

8va

N.H.

P.H.

P.H.

Gtr. 1

mf (distorted tone)

N.H.

full

full

2

1½

full

T
A
B

12

7

5

(5)

(5)

9

(9)

9

(9)

(9)

* bend behind nut

* vibrato behind nut

* bend behind nut

w/Rhy. Fig. 1

Bm

Add9/B

Bm

Add9/B

G/B

Add9/B

G/B

N.H.

N.H.

Gtrs. 1 & 2

Intro

Bm7

A/B

Bm7

A/B

G/B

A7/B

G/B

Rhy. Fig. 2 (w/vocal Fill 1 2nd time)

(end Rhy. Fig.)

P.M. ----

P.M. ----

P.M. ----

P.M. ----

P.M. ----

8va

P.H.

Bm7

A/B

Bm7

A/B

P.M. ----

P.H.

P.M. ----

P.M. ----

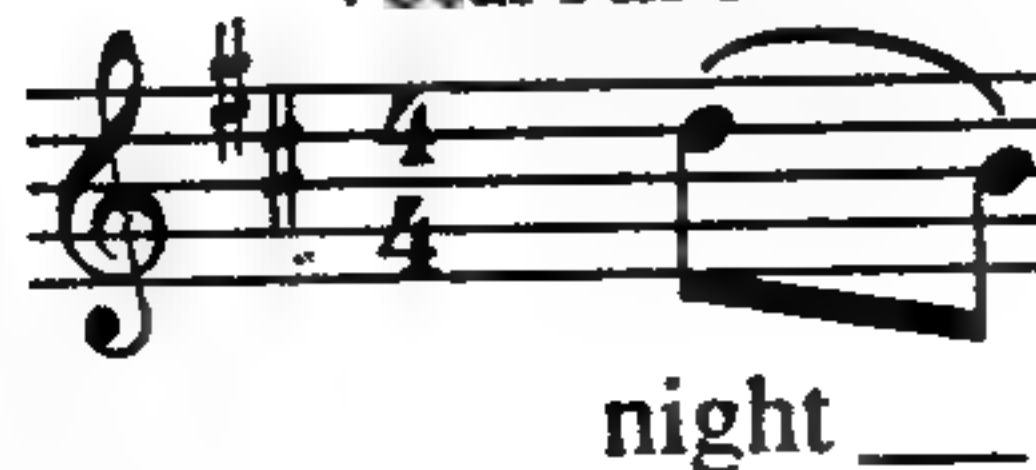
P.M. ----

P.M. ----

full

sounding pitch: D
* bend behind nut

Vocal Fill 1



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w/Fill 1 (2nd time)

G/B A7/B G/B

8va
P.H. -----
cont in slashes

P.M. -----

P.H. -----
full full full full

Verse

B5
Bsus2

1. Out on the street, I'm stalk - ing the night, _____
2. Taught by the pow - ers that preach o - ver me. _____

Gr. 1

let ring ----- let ring -----

Em/B Em6/B Bsus2

I can hear ____ my heav - y breath - ing. _____ Paid for the kill, but it
I can hear ____ their emp - ty rea - son. _____ I would - n't lis - ten I

let ring ----- let ring ----- let ring -----

8va
P.H. -----

Fill 1

Gtrs. 1 & 2

P.H. -----
full

P.H. -----
full

T
A
B

B7sus2

Em/B


Em6/B

cont. in fram

P.S.

does - n't seem right, some - thing there _ I can't be - lieve in. But
learned how to fight, I o - pened up my mind to trea - son.

let ring ----- let ring ----- let ring -----



Pre-chorus

w/Fill 2 (3rd time only)

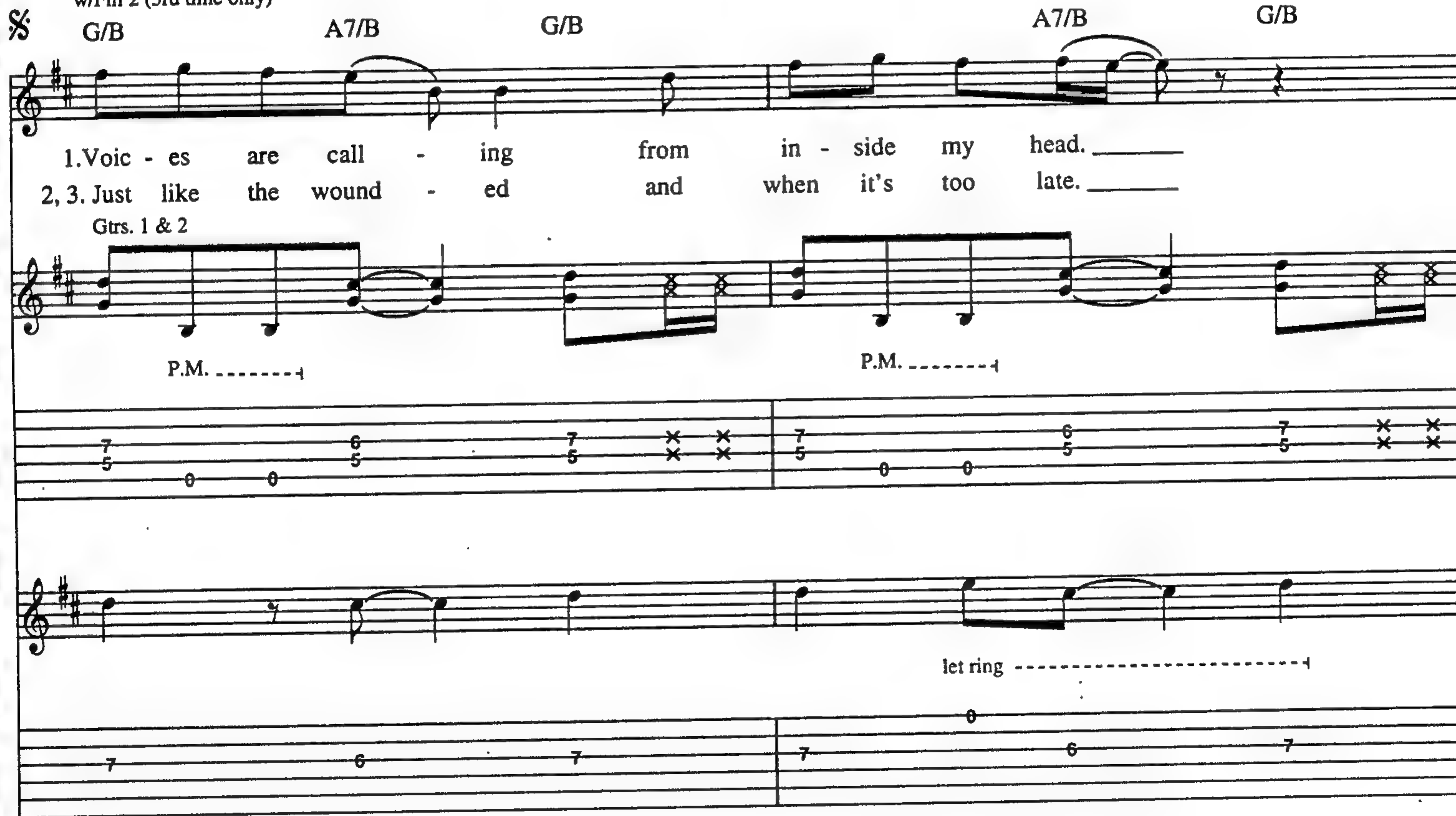
G/B A7/B G/B A7/B G/B

1. Voic - es are call - ing from in - side my head. _____
2, 3. Just like the wound - ed and when it's too late. _____

Gtrs. 1 & 2

P.M. ----- P.M. -----

let ring -----



Fill 2

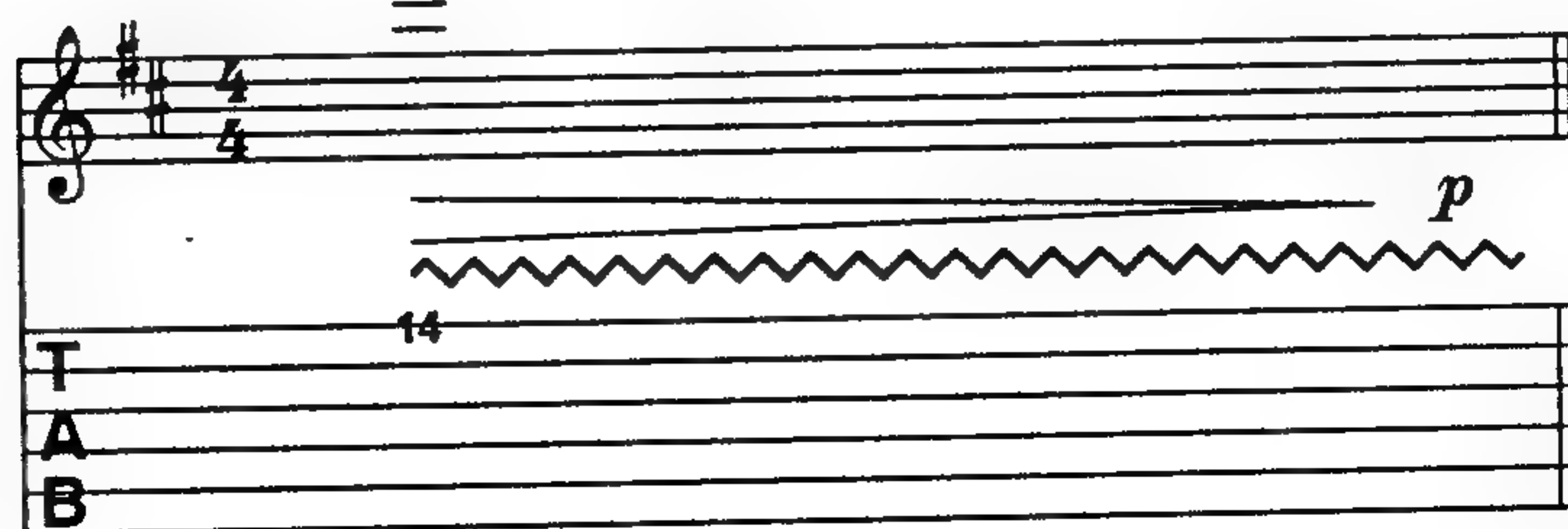
Gtrs. 1

4/4

p

14

T
A
B



Bm Bsus2 B5 Bsus4 Bsus2 B5 G/B A7/B G/B

I can hear__ them,
They'll re-mem - ber,

I can hear__ them.
they'll sur - ren - der.

Van-ish - ing mem - 'ries of
Nev - er a care__ for the

P.M. ----- 1/4 P.M. ----- 1/4 P.M. ----- 1/4

let ring ----- 1/4

let ring ----- 1/4

let ring ----- 1/4

A7/B G/B Bm/F# F#5 Bm/F# F#5

things that were said,
peo - ple who hate,

they can't try to hurt__ me
un - der - es - ti - mate__ me

now. _____ But a
now. _____ But a

P.M. ----- 1/4 P.M. ----- 1/4

let ring ----- 1/4

Chorus

w/Rhy. Fill 1 (2nd & 3rd times only)

B5 A5/B Bm7 A/B E5 D5 B5

Shot in the dark, _____ one step _____ a - way
 Shot in the dark, _____ one step _____ a - way

P.M. P.M.

C5 B5 A5/B B5 A5/B Bm7

_____ from you. Just a shot in the dark, _____
 _____ from you. Just a shot in the dark, _____

P.M.

E5 D5 B5 1. C5

al - ways creep - ing up _____ on you. _____ Al -
 no - thing _____ that you _____

Rhy. Fill 1 B5 Bm7 B5 Bm7 A/B

Gtrs. 1 & 2

P.M. P.M.

2, 3. C5 B5 A5 B5 A5/B Bm7 A5 B5

___ can do. Just a shot in the dark. _____

P.M. P.M. P.M. P.M.

E5 D5 B5 C5 C(N.C.) To Coda

Al - ways creep - ing up _____ on you. Al -

Gtr. 2 cont. in slash P.M.

Guitar Interlude
C5 D5

Gtr. 2 (w/slide) right.

Gtr. 1 (w/slide) P.M. P.M. P.M.

D5

D.S. al Coda

G E/G \sharp $\textcircled{5}$ 5fr D G5 $\textcircled{6}$ open F \sharp G5 $\textcircled{6}$ 3fr. A $\textcircled{5}$ open B 2fr. C \sharp 3fr. D $\textcircled{4}$ 2fr. E

P.M. -----

* trill to high D by hammering and pulling off with the edge of the pick, while the left hand frets the notes indicated.
 ** trill to high F \sharp by hammering and pulling off with the edge of the pick, while the left hand frets the notes indicated.

CODA w/Rhy. Fig. 2

Bm7 A/B Bm7 A/B G/B A7/B G/B

right. _____ Just a shot in the dark. _____

w/Fill 3 Bm7 A/B Bm7 A/B G/B A7/B G/B w/Fill 4

Just a shot in the dark. _____

w/Rhy. Fig. 2 Bm7 A/B Bm7 A/B G/B A7/B G/B w/Fill 5 *Fade out*

Just a shot in the dark. _____

Fill 3 Gtrs. 1 & 2

8va
P.H.
*
P.H.
full

P.M. -----

T
A
B

(4) 0 5 5 0 0 2 0 (0)

sounding pitch: D
* bend behind nut

Fill 4 Gtrs. 1 & 2

let ring --- let ring ---

T
A
B

(4) 2 4 3 4 6 5 6 4 4 3

Fill 5 Gtrs. 1 & 2

3 3 1/2

T
A
B

(4) 12 11 10 9 10 9 8 7 5 6 7 8 4 7

Suicide Solution

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

Intro

Hard Rock ♩ = 108

Am7

f P.M. P.M. P.H. w/bar -1/2

T
A
B

20 9

Verse

Am7

1. Wine is fine, _ but whis - key's quick - er, _ su - i - cide _ is slow _ with liq - uor. _

3 3

2 5 0 2 5 0 2 2 2 0 1 0 2 5 0 2 0 1 0 9

E5 D5 C5 G5

Take a bot - tle, drown _ your sor - rows, _ then it floods _ a - way _ to - mor - rows,

P.H. w/bar -1/2 P.M.

2 5 0 2 5 0 2 2 (2) (2) 2 2 5 0 2 4 2 0 9 9 2 0 0 0 9 9

Sounding: C#

Am7

a - way to - mor - rows. _ (echo repeats)

P.H. 1/2 P.H. P.M. P.M. P.M. long slide

5 5/7 0 2 2 2 5 5 7 0 2 0 9 0 17

Verse
Am7

2. E - vil thoughts _ and e - vil do - ings, _____ cold a - lone _ you hang _

P.M. P.M. P.M. P.M.

14 15 17 14 16 17 10 17 19

_ in ru - ins. _____ Thought that you'd _ es - cape _ the reap - er, _____

P.M. P.M.

E5 D5 C5 G5 Bm7

you can't es - cape _ the mas - ter keep - er, 'cause you feel _ life's un -

P.M. P.M. ...

19

real _ and you're liv - ing a lie. Such a shame, _ who's to blame, _ and you're won - der - ing why.

P.M.

rake rake

10 5 7 5 7 7 9 10

B5 G5 A5 C5 D5 G5 A5

You got-ta (*echo repeats*) get the flags out! (*echo repeats*)

trem. bar 1/2 1 1 1/2

* flick pickup switch in specified rhythm

G5 B5 G5 A5 G5 D5 G5

You got-ta (*echo repeats*) get the flags

pick slide

17

Am7 Verse (1st Verse reprise) Am7

out! (*echo repeats*) Al-right! 4. Wine is fine, _butwhis

8va 1/2 *loco*

trem. bar 1/2

12151215121512151215

17

key's quick - er, su - i - cide _ is slow _ with liq - uor. Take a bot - tle, drown

P.H. 1/2

P.H. 1/2

141517 141617161719

E5 D5 C5 G5 Am7

— your sor - rows, — then it floods — a - way — to - mor - rows.

P.M. P.M. P.M. P.M.

1/4

Take me a - way. (echo repeats) To - mor - row. (echo repeats)

P.M. P.M. w/bar -1/2

harm. harm.

full full

E5 D5 C5 G5 A5

You nev - er give — me rest, — no first, no first, no first, no day. —

P.M. P.M. P.M. w/trem. bar

1/2 1/2 1/2 1/2

Fdbk. * (8va)

Guitar Solo N.C. loco

w/bar

1/2 1/2 Fdbk.

Fdbk. pitch: G * 8va Fdbk. pitch only

1/2

-1 -1/2 -1/2

12

-1/2

-1

* Depress bar whole step be striking note, gradually rele.

E5 D5 C5 G5

Fdbk.
pitches: D

N.C.

P.M.

6 P.M.

Fdbk
(8va)

8va

8va

full

full

full

8va

loco

P.M.

Fdbk. (screech)

Fdbk.

P.M.

8va

w/trem. bar

A5 G5 D5/A

N.C.

grad. rit.

* Flick pickup switch in specified rhythm.

P.M.

P.M.

(Am) (G)

T T T T T T T

17 9 12 9 12 17 9 12 9 12 17 10 13 10 13 17 10 13 10 13 17 10 13 10 12 20 12 15 12 15 20 12 15 12 15

(Am) (F) (F+) (A) (C#m)

T T T T T T T

20 12 15 12 15 20 12 15 12 15 22 13 17 13 17 22 13 17 13 17 22 10 13 10 13 22 10 14 10 13 22 17 14 17 21 17 14 17

N.C.

T T

21 17 14 17 21 17 14 (17)

0 (0) 0 -1 1/2 0

x 5

Faster

P.M.

7 5 7 5 8 5 7 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 7 5 10 8 10 8 11 8 10 8 10 8 10 8 10 8

P.M.

P.M.

11 8 10 8 10 8 11 8 10 8 10 8 12 12 14 12 14 12 15 12 14 12 15 13 15 13 16 13 16 14 16 14 17 14 16 14 17 15 10 15 17 15

P.M.

P.M.

10 16 18 16 19 16 18 16 19 17 19 17 (20) 0 0 0

3

* Depress trem. bar one whole step before striking note, then release.

The musical score for 'The Wind' by The Beatles is presented in a standard musical notation format. The score is in 4/4 time and features a guitar part with a tremolo effect and a bass part with a steady eighth-note pattern. The guitar part includes a solo section marked 'P.M.' (Palm Mute).

to - mor - row, to - mor - row.

P.M. P.M.

1 1/2

Fdbk.
(8va)

The musical score is written for guitar. The melodic line starts with a treble clef and a key signature of one sharp (F#). The notes are E5, D5, C5, and G5. The melody is heavily ornamented with various techniques: a tremolo bar (labeled "trem. bar") is used for the first two notes, followed by a series of grace notes and ornaments. The melody continues with a series of eighth notes and a final note marked "loco" (G5) and "A5". The fretboard diagram below the staff shows the fret positions for the left hand, with numbers 1 through 9 indicating the frets.

A